



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

close keeping with literal fact as will consort with poetic treatment. The descriptions, whether of natural or social scenery, are vivid and picturesque. The author has absorbed the outward associations that naturally group themselves about his characters, and is able accordingly to give them back to us sufficiently imbued with his own sentiment to engage our sympathy. Mr. Stedman, like most persons of imaginative temperament, has felt that want of sharp contrast in the conditions of American life so essential to the picturesque. He has accordingly had recourse to the Old World device of an unequal marriage in order to give piquancy to his plot. We doubt if the mere inequalities of wealth, where there is no such thing as established and traditional rank, will fully answer the occasion; and perhaps our poets will some day find that the necessity which compels them to deal with the primal instincts of human nature, instead of its artificial upholstery, is a source of strength to them rather than a deprivation. And in Mr. Stedman's own case we find it to be so. One of the most distinguished merits of the poem is the sincere feeling of those passages where he shows the final triumph of the human over the educated sympathies, and brings father and daughter together on the higher ground of a common sorrow. We cannot say that we like some of Mr. Stedman's experiments in unrhymed lyrical measures. Collins has, perhaps, been more successful than any other who has made essays in that kind, and his examples are all short. Specimens of any great length always give us the impression of minced prose. It was, however, a matter of choice with Mr. Stedman, and not an expedient of poverty; for some of the rhymed lyrics in his volume (except where he occasionally drops an *r*, as in *broaden* and *order*, *Goliath* and *fire*) are as remarkable for finish as feeling. But whatever friendly objections we might make here and there, we heartily welcome this little book as a permanent contribution to our genuinely native literature. Indeed, we have found it hard to criticise at all a poem which brought warm tears to our eyes more than once as we read.

14. — HEINE'S *Book of Songs*. Translated by CHARLES G. LELAND, Author of "Meister Karl's Sketch-Book," and "Sunshine in Thought." Philadelphia: Frederick Leypoldt. 1864. pp. 14, 239.

Si un Allemand peut être bel esprit? was asked by the lively French Abbé, triumphantly, and the question waited nearly two centuries, to be answered at last, not by a pure Teuton, but by a German Jew. No wittier man than Heine ever lived, nor any whose wit had more purpose in it. Tempered as it was with poetic sentiment, intensified by a

feeling half patriotism and half of the race that has no country, its cut was far deeper than that of Voltaire. If he often seemed the most careless of *persifleurs*, the real strength of Heine, as of Byron, lay in the sad sincerity which was the base of his humor. If his lyrical poems lack the *vivida vis* of nationality which marks those of Béranger, it may well be forgiven to a man of Jewish birth, and they are certainly the most graceful, easy, and pathetic of modern times. Heine is not a mocker from any want of deep and genuine feeling, so much as from disappointed and disillusioned enthusiasm. But this is not the place for a critical estimate of him, and Mr. Leland, in his present volume, and his translation, some years since, of the "Book of Songs," has done much to enable even such as cannot read the originals to form a judgment for themselves.

A man of various cultivation and genial temperament, himself the author of the most spirited lyric our war has called forth, and an ardent appreciator of his author, Mr. Leland certainly brought eminent qualifications to his labor of love. And he has fully justified the expectation of those who augured most highly of his success from their knowledge of his fitness. He would himself, we have no doubt, assent cheerfully to the axiom of Cervantes, that no translation of poetry can be made without sensible loss of that indefinable *aroma* which characterizes the writing of masters in their own language. But, granting that, we never read a volume of translations which had a higher, or even an equal merit, unless we except those of Mr. Brooks. Mr. Leland's versions are faithful, easy, and elegant, conveying with curious nicety the tone as well as the meaning of the original. He who has this book almost has Heine. In mere externals, the volume is a very pretty one, and we hope the publisher will be encouraged to give us others in the same line, not only because they would be entertaining, but because they are of real value in helping us to understand the modes of thought and feeling of a people destined to mingle its blood so largely with our own.

15. — *The Two Legacies*. Cambridge: Printed at the Riverside Press. 1863. 16mo. pp. 71.

THIS beautiful little volume was among the most graceful and appropriate contributions to the recent fair in Boston for the benefit of the Sanitary Commission. It deserves not to pass away with the occasion, for "The Two Legacies" is a story of rare sweetness, purity, and tenderness. It is not a story of actual characters and life; but the fulness of imaginative sympathy which it displays makes it, in a higher sense,